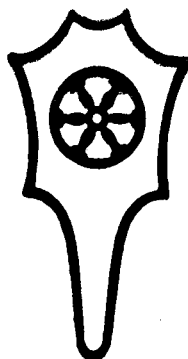


EDITION SCHOTT

— 02457, 02457^a —

Stabat Mater

G. ROSSINI



J. B. SINGELÉE
FANTASIEN

Neu revidierte Ausgabe von A. POLLITZER

		V. = Violinstimme. Kl. = Klavierstimme	
02429 Op. 14 Lucia	V. (Kl. 02430)	02451 Op. 109 Zauberflöte	V. (Kl. 02452)
05027 " 27 Favorite	V. (Kl. 05028/9)	02453 " 117 Tell	V. (Kl. 02454/5)
02431 " 29 Prophet	V. (Kl. 02432/3)	04933 " 119 Fra Diavolo	V. (Kl. 04934/5)
02434 " 30 Regimentstochter	V. (Kl. 02435/6)	04936 " 120 Robert der Teufel	V. (Kl. 04937/8)
02437 " 31 Hugenotten	V. (Kl. 02438/9)	04939 " 121 Fant. mélodique	V. (Kl. 04940/1)
02440 " 56 Fant. Pastorale	V. (Kl. 02441)	04942 " 122 Mandolinata	V. (Kl. 04943)
03852 " 67 Martha	V. (Kl. 03853/4)	046 " 123 Lohengrin	V. (Kl. 047)
03858 " 68 Stradella	V. (Kl. 03859/60)	04944 " 124 Fantaisie	V. (Kl. 04945/6)
02442 " 69 Barbier	V. (Kl. 02443)	04947 " 125 Postillon	V. (Kl. 04948/9)
02444 " 71 Stumme	V. (Kl. 02445/6)	02973 " 131 Tannhäuser	V. (Kl. 02974/5)
04930 " 90 Zampa	V. (Kl. 04931/2)	02456 " 134 Stabat Mater	V. (Kl. 02457)
02447 " 96 Liebestrank	V. (Kl. 02448)	02458 " 135 Weisse Dame	V. (Kl. 02459/60)
09449 " 97 Freischütz	V. (Kl. 02450)	030 " 137 Meistersinger	V. (Kl. 031)
		02461 " 141 Oberon	V. (Kl. 02462)

07257 Op. 106 Faust V. (Kl. 07258/59)

KLAVIERBEGLEITUNG
zur Violin-Ausgabe 02456

Originale und Bearbeitungen sind ausschließliches Eigentum von B. Schott's Söhne für alle Länder.

— EINZEL-AUSGABE —

B. SCHOTT'S SÖHNE, MAINZ, LEIPZIG, LONDON, BRUXELLES, PARIS

STABAT MATER

de G. ROSSINI.

Fantaisie.

J.B. SINGELÉE OP.134.

VIOLON.

INTRODUCTION.

PIANO.

All.^o moderato. ♩ = 92.

The musical score is written for Violon and Piano. It begins with an introduction in common time (C). The tempo is marked 'All.^o moderato' with a quarter note equal to 92 beats per minute. The key signature has one sharp (F#). The score is divided into four systems. The first system shows the Violon and Piano parts. The Violon part starts with a melodic line, and the Piano part provides harmonic support with chords and arpeggios. The second system continues the introduction, featuring more complex piano textures. The third system shows the Violon playing a more active role with eighth notes. The fourth system concludes the introduction with a final cadence. Dynamics include piano (p), crescendo (cres.), fortissimo (f), and diminuendo (dim.).

SOLO.

p

rall.

a tempo

p

02457

This page contains four systems of musical notation, each consisting of a vocal line and a piano accompaniment. The key signature is D major (two sharps). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. The vocal line is written in a single staff and includes various musical notations such as slurs, ties, and dynamic markings. The systems are arranged vertically, with the piano part on the left and the vocal part on the right. The first system has a vocal line starting with a slur and a piano part with a complex rhythmic pattern. The second system continues the piano part with a similar rhythmic pattern. The third system shows the piano part with a more complex rhythmic pattern. The fourth system shows the piano part with a more complex rhythmic pattern.

This page contains four systems of musical notation for a piano piece. The key signature is two sharps (F# and C#). The first system consists of a single treble staff and a grand staff (treble and bass). The second system also consists of a single treble staff and a grand staff. The third system features a single treble staff with a complex melodic line and a grand staff. The fourth system begins with the instruction "Cadenza." above the treble staff, followed by a melodic line with a "rall" marking. The grand staff continues with accompaniment. Dynamics include a piano (*p*) marking in the third system.

dolce

CP's

1

!

1

1

This page of musical notation consists of six systems, each with a single treble staff and a grand staff (treble and bass staves). The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements:

- System 1:** The treble staff has a melodic line with slurs. The grand staff features a bass line with a forte (*f*) dynamic and a right-hand accompaniment with piano (*p*) dynamics and triplet markings.
- System 2:** The treble staff continues the melodic line. The grand staff has a bass line with triplet markings and a right-hand accompaniment with a crescendo (*cres.*) marking.
- System 3:** The treble staff has a melodic line with slurs. The grand staff features a bass line with a forte (*f*) dynamic and a right-hand accompaniment with a piano (*p*) dynamic and a crescendo (*cres.*) marking.
- System 4:** The treble staff has a melodic line with slurs. The grand staff features a bass line with a forte (*f*) dynamic and a right-hand accompaniment with a piano (*p*) dynamic and a crescendo (*cres.*) marking.
- System 5:** The treble staff has a melodic line with slurs. The grand staff features a bass line with a forte (*f*) dynamic and a right-hand accompaniment with a piano (*p*) dynamic and a crescendo (*cres.*) marking.
- System 6:** The treble staff has a melodic line with slurs. The grand staff features a bass line with a forte (*f*) dynamic and a right-hand accompaniment with a piano (*p*) dynamic and a crescendo (*cres.*) marking.

8

rall. *ff* *a tempo.*

dolce. *p*

cres. *cres.* *f*

The musical score is written for piano and voice. It consists of five systems of staves. The first system shows a vocal line with a *rall.* (rallentando) marking, followed by a *ff* (fortissimo) dynamic and a tempo change to *a tempo.* The piano accompaniment features a dense, rhythmic texture in the left hand, marked *rall.* and *ff*. The second system continues the vocal melody and piano accompaniment. The third system introduces a *dolce.* (dolce) marking and a *p* (piano) dynamic for the piano part. The fourth system features a *cres.* (crescendo) marking for both parts, leading to a *f* (forte) dynamic. The fifth system concludes the piece with a final vocal phrase and piano accompaniment.

First system of a musical score. The top staff features a melodic line with a trill and a 'rit.' (ritardando) marking. The bottom staff, in piano (p), has a bass line with a 'dim.' (diminuendo) marking.

Second system of a musical score. The top staff begins with a 'ff' (fortissimo) dynamic and the tempo marking 'Allegro. ♩ = 126'. The bottom staff also begins with a 'ff' dynamic.

Third system of a musical score. The top staff continues the melodic line. The bottom staff features a complex, rhythmic bass line with many beamed sixteenth notes.

Fourth system of a musical score. The top staff continues the melodic line. The bottom staff features a complex, rhythmic bass line with many beamed sixteenth notes.

Fifth system of a musical score. The top staff continues the melodic line. The bottom staff features a complex, rhythmic bass line with many beamed sixteenth notes. Both staves end with a 'dim.' (diminuendo) marking.

All° moderato. ♩ = 67

mf *p* *con espress.* *f* *p* *f* *cres* *f*

This musical score is for a piano and violin piece in 2/4 time, marked *All° moderato* with a tempo of 67 beats per minute. The key signature has two sharps (F# and C#). The score is divided into five systems, each with a violin staff on top and a piano staff on the bottom. The piano part features a steady eighth-note accompaniment. The violin part includes various melodic lines, some with slurs and accents. Dynamic markings include *mf*, *p*, *f*, and *cres*. The expression marking *con espress.* is placed above the violin staff in the second system.

risoluto. poco animato.

f poco animato.

p

f

dolce.

p

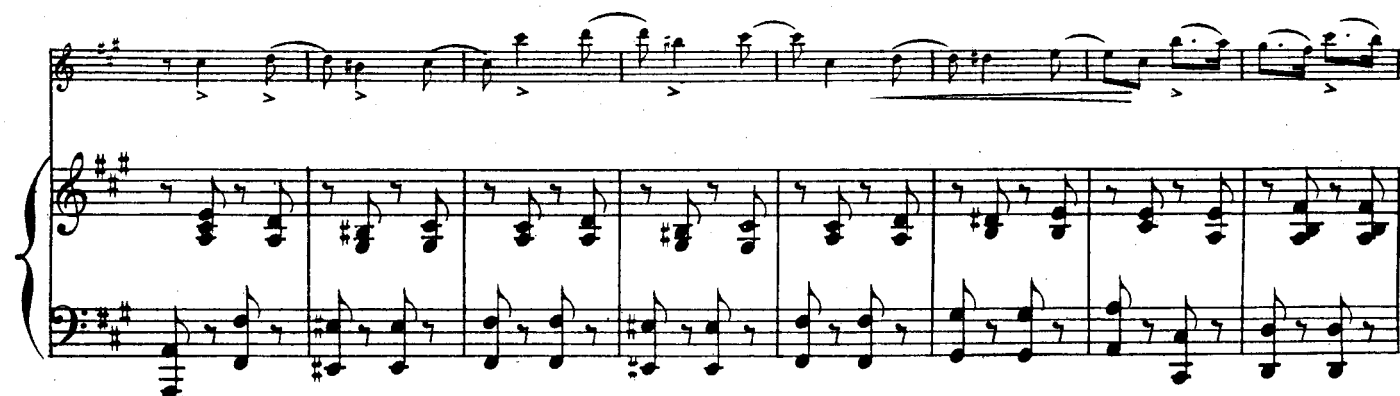
f

02457

Detailed description: This is a musical score for piano and voice, page 11. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of music. The first system shows the vocal line with the tempo marking 'risoluto. poco animato.' and the piano accompaniment with 'f poco animato.'. The piano part features a dense texture of chords and sixteenth-note patterns. The second system continues the piano accompaniment with a triplet of eighth notes. The third system introduces the tempo change to 'dolce.' and features a piano (p) dynamic. The fourth system continues the piano accompaniment. The fifth system concludes the piece with a final cadence. The piano part is characterized by a consistent rhythmic pattern of chords and sixteenth notes, providing a steady accompaniment for the vocal line.



First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a grand staff (treble and bass clefs) with a key signature of two sharps. The piano part begins with a *p* (piano) dynamic marking. The music consists of eighth and sixteenth notes, some beamed together.



Second system of musical notation. The top staff continues the melodic line. The bottom staff continues the piano accompaniment with a steady eighth-note pattern in the bass and chords in the treble.



Third system of musical notation. The top staff features more complex rhythmic patterns, including triplets and sixteenth-note runs. The bottom staff has a *f* (forte) dynamic marking in the first measure, followed by a *p* (piano) marking in the third measure. The piano part uses a mix of chords and single notes.



Fourth system of musical notation. The top staff continues with intricate melodic passages. The bottom staff continues the piano accompaniment, maintaining a consistent rhythmic foundation with chords and moving lines.

4

2

3

5

cres

f

Fine.

Aus der Edition Schott Einzel-Ausgabe

Ausgewählte Stücke für Violine und Klavier

Alard-Händel, 10. Sonate (g) V. 05344, Kl. 05345
Arditi, Il Bacio, Kusswalzer V. 02201, Kl. 02202
Bach, E., Frühlingserwachen V. u. Kl. 02425
Bach, J. S., Air auf der G-Saite V. u. Kl. 05478
Bériot, 12 italienische Melodien; Nr. 3 Donizetti, Al dolce Guidami (Meyer) V. u. Kl. 02513
Bizet, Carmen-Marsch (Reinhardt)
Boccherini, Célèbre Menuet (Danbé) V. u. Kl. 02213
Burmester-Beethoven, Menuett V. 08780, Kl. 08781
 — Couperin, Soeur monique V. 08784, Kl. 08785
 — Rameau, Gavotte V. 08788, Kl. 08789
Corelli-Leonard, La folia V. 03851, Kl. 03851/52
Chopin, Nocturne op. 9 Nr. 2 (F. Meyer) V. u. Kl. 02218
 — Nocturne op. 37 Nr. 1 (F. Meyer) V. u. Kl. 02219
David, Romanze op. 30 Nr. 5 (E. Kross) V. u. Kl. 02229
Delibes, Coppélia, Vorspiel u. Mazurka V. u. Kl. 08888
 — Valse lente V. u. Kl. 08889
 — Ballade V. u. Kl. 08906
 — Tanz-Suite V. 08958/59, Kl. 08954/57
 — Naïla, „Le Pas des fleurs“, Grande valse V. 08927, Kl. 08926
 — Sylvia, Pizzicati-Scherzettino V. u. Kl. 08890
 — Suite V. 08946/47, Kl. 08943/45
Ernst, Nocturne op. 30 Nr. 1 V. u. Kl. 02229
Frank, Cés., Sonate V. 08854/55, Kl. 08856/59
Glück, Gavotte (Kross) V. u. Kl. 02588
Gossec, Gavotte (Moffat) V. u. Kl. 02248
Gounod, Ave Maria, Meditation über Bach's 1. Präludium (Orig.-Ausg.) V. u. Kl. 07206
 — erleichtert V. u. Kl. 07207
 — Serenade V. 08069, Kl. 08070
Händel, Largo (Kross) V. u. Kl. 05019

Harris, Nach dem Balle V. 05639, Kl. 05640
Hauser, Frühlingserwachen V. u. Kl. 08167
 — Die Sehnsucht V. u. Kl. 08164
Ivanovici, Donauwellen-Walzer V. 02301, Kl. 02302
Jungmann, Heimweh, op. 117 V. 08977, Kl. 08976
Kéler-Bela, Lustspiel-Ouvertüre V. 05645, Kl. 05646
Lalo, Le roi d'Ys, Ouvertüre V. 07161, Kl. 07158/60
 — Rondo aus der „Symphonie espagnole“ V. 07164, Kl. 07162/63
 — Chanson villageoise (Ländliches Lied) op. 14 Nr. 1 V. 07166, Kl. 07165
 — Serenade, op. 14 Nr. 2 V. 07169, Kl. 07168
 — Chants russes V. 07172, Kl. 07171
Lange, Blumenlied op. 39 V. 08736, Kl. 08737
Langer, Grossmütterchen op. 20 V. u. Kl. 08739
Lanner, Die Werber, Walzer V. 05651, Kl. 05652
 — Pesther-Walzer V. 05649, Kl. 05650
Liszt, 2. Ungarische Rhapsodie V. 06527, Kl. 06528/30
Mendelssohn, Hochzeitsmarsch aus Sommernachts-traum V. 02338, Kl. 02339
 — Frühlingslied V. 02319, Kl. 02320
Mozart, Figaros Hochzeit, Ouvertüre V. 05579, Kl. 05580/81
 — Ave verum (A. Moffat) V. u. Kl. 02538
Offenbach, Hoffmann's Erzählungen, Walzer und Barkarole V. 02594, Kl. 01982
Paladilhe, Mandolinata V. 02358, Kl. 02859
Pressel, An der Weser V. u. Kl. 08850
Raff, Cavatine V. 06198, Kl. 06199
Rubinstein, Melodie op. 3 V. 02379, Kl. 02380

Sarasate, Danse espagnole V. 02385, Kl. 02386
Schubert, Fr., Am Meer V. u. Kl. 02601
 — Ave Maria V. 02542, Kl. 02543
 — Moment musical op. 94 Nr. 3 V. u. Kl. 02394
Schubert (Dresden), L'Abeille (Die Biene) (Wilhelmj) V. 03842, Kl. 03843
Schumann, Abendlied (E. Kross) V. u. Kl. 02401
 — Träumerei (E. Kross) V. u. Kl. 02400
Simon, Berceuse V. u. Kl. 02406
Singelée, Grosse Fantasien in neu revidierten Ausgaben von Pollitzer u. a. (s. Katalog)
Smith, Chanson russe op. 31 V. 08081, Kl. 08082
Sonntag, Nibelungenmarsch V. 05459, Kl. 0142
Tschaikowski, Barkarole V. 02413, Kl. 02414
 — Chanson triste V. u. Kl. 02415
 — Chant sans paroles (Ritter) V. u. Kl. 02416
Ungarische Tänze, (Meyer) Bartfai emlek (Nr. 5 der Brahmsbearb.) V. 02791, Kl. 02792
 — Rózsabakor-Czardas (Nr. 6 der Brahmsbearb.) V. 02793, Kl. 02794
Verdi, Rigoletto, Konzert-Fantasie (Leonard) V. 05192, Kl. 05193/94
 — Traviata-Fantasie (Ketterer) V. 03865, Kl. 03866/67
 — Troubadour-Fantasie (Ketterer = Hermann) V. 04765, Kl. 04766/67
Vieuxtemps, Romanze op. 40 Nr. 1 V. 02797, Kl. 02798
Volkmann, Walzer aus der 2. Serenade op. 63 V. u. Kl. 02600
Wieniawsky, Legende (Wilhelmj) V. 05037, Kl. 05038
 — Obertass, Mazurka (Wilhelmj) V. 05039, Kl. 05040

Hofmann-Ensemble

Eine Auswahl beliebter Potpourris, ausführbar von Violine allein oder Flöte allein an

V. = Violine, Kl. = Klavier, 2. V. = Zweite Violine, 3. V. = Dritte Violine, Va. = Viola, C. = Violoncello, F. = Flöte, B. = Kontrabass	
Bizet , Carmen V. 02463, Kl. 02464, 2. V. 03146, Va. 03147, C. 03148, F. 03149, B. 03150	Mozart , Figaros Hochzeit V. 02471, Kl. 02472, 2. V. 03227, C. 03228, F. 03229, B. 03230
Flotow , Martha V. 02467, Kl. 02468, 2. V. 03183, Va. 03184, C. 03185, F. 03186, B. 03187	— Die Zauberflöte V. 02473, Kl. 02474, 2. V. 03231, C. 03232, F. 03233, B. 03234
Kreutzer , Das Nachtlager V. 03188, Kl. 03189/90, 2. V. 03191, C. 03192, F. 03193, B. 03194	Offenbach , Hoffmann's Erzählungen V. 02477, Kl. 02478/9, 2. V. 03239, Va. 03240, C. 03241, F. 03242, B. 03243
Lortzing , Zar und Zimmermann V. 03195, Kl. 03196/7, 2. V. 03198, C. 03199, F. 03200, B. 03201	Rossini , Wilhelm Tell, V. 03260, Kl. 03261/2, 2. V. 03263, Va. 03264, C. 03265, F. 03266, B. 03267

Weitere Werke siehe vollständigen Katalog.

Die obige Auswahl enthält aus Platzmangel nur einige besonders beliebte Stücke. Interessenten erhalten den vollständigen Katalog kostenlos durch jede Handlung. Verlangen Sie überall die Edition Schott. Sie ist die grosse preiswerte Musiksammlung, welche die gesamte klassische und volkstümliche Musikliteratur in mustergültigen Einzel-Ausgaben umfasst.

Burmester-Programme

Klassische Stücke für Violine und Klavier

Die beliebtesten Stücke aus seinem Repertoire*)

Beethoven, Menuett Es dur; Mehul, Gavotte (G); Cramer, Walzer (G); Mozart, Menuett (Es); Händel, Courante (F); Couperin, Soeur monique (F); Glück, Gavotte (A); Dussek, Menuett (G); Haydn, Menuett (C); Hummel, Walzer (Es)

Edition Schott Nr. 7125
(Violine allein Edition Schott Nr. 475)

*) stellen keine besonderen Anforderungen an das technische Vermögen des Spielers.

SALON-MUSIK

Aus der Reihe der Silhouetten-Bände.

Bearbeitet und herausgegeben von Fritz Meyer.

Inhalt: Cramer-Burmester, Walzer · Vieuxtemps, Romanze · Drd'a, Guitano · Ungarischer Tanz (in der Brahms'schen Ausgabe Nr. 5) · Bruch, Chanson Russe · Smetana, Die verkaufte Braut, Fantasie · Bizet, Adagio a. L'Arlésienne · Gavotte Louis XIII. · Wagner, Walthers Preislied · Barns, Wiegenlied · Wieniawski, Gigue · Rubinstein, Melodie · Schubert, Am Meer · Chopin, Nocturne op. 37 Nr. 1 · Mozart-Bériot, Quel suono · Offenbach, Barkarolen-Walzer aus „Hoffmann's Erzählungen“ · Paladilhe, Mandolinata · Strauss, Radetzky-Marsch

Ausgaben: Ed. Schott Nr.
 Violine allein . . . 837
 Violoncello allein . . . 839
 Flöte allein . . . 838d
 Violine und Klavier . . . 7741
 Violoncello u. Klavier 7742

Ergänzungsstimmen für Ensemblemusik: Ed. Sch. Nr.
 2. Violinstimme . . . 838a
 Violastimme . . . 838b
 Violoncellostimme . . . 838c
 Kontrabass-Stimme . . . 838e

Die Goldene Geige

Die berühmte Sammlung der beliebtesten Violinstücke

Drei Bände — Inhalt des 1. Bandes

Gounod, Méditation; Braga, Serenata; Burmester-Dussek, Menuett; Schubert-Wilhelmj, Abeille; Singelée, Trovatore; Gossec, Gavotte; Wagner-Wilhelmj, Walthers Preislied; Drd'a, Canzonetta; Wieniawski-Wilhelmj, Mazurka op. 19 Nr. 1 (Obertass); Wieniawski-Wilhelmj, Mazurka op. 19 Nr. 2 (Ménétrier).

Band II und III sind in ähnlicher Zusammenstellung ebenso reichhaltig!